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ABSTRACT

A study was carried out to discover if readers responded affectively to the connotative meanings of certain words and if better readers were more or less responsive to these connotations than were average or poor readers. A total of 120 students in five intact eleventh grade classes completed semantic differential scales to measure both individual and group levels of affective response to ten simulated newspaper interviews. The interviews contained either three positively connotative or three negatively connotative adverbs describing the manner of speaking of the person being interviewed. Analyses were made first of responses of the entire group and then of the responses of good, average, and poor readers. The findings revealed that students in all conditions responded with higher levels of affective response to the positive-version interviews. When the responses were rescored to determine the degree to which subjects responded positively to the positive versions and negatively to the negative versions, no significant differences were found among the three groups of readers, although the results did suggest that good readers were significantly more sensitive to the treatment effects then were poor readers. (Author/FL)

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GOOD, AVERAGE, AND POOR ELEVENTH GRADE READERS' AFFECTIVE RESPONSES TO POSITIVELY-CONNOTATIVE AND NEGATIVELY-CONNOTATIVE ADVERBS IN SIMULATED NEWSPAPER ARTICLES: A CRITICAL READING STUDY

by

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Introduction

Critical reading: to be wooed or to be wary; that is the question. While the teacher of literature encourages his students to let themselves be carried away on the wings of the author's words, the social studies teacher urges his students to suspect an author's use of emotionally-charged language. In the first view of critical reading, suspended disbelief is recommended; in the second, suspended judgment.

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Despite this basic dichotomy, these two approaches to critical reading instruction share three major assumptions: (a) that reading is an active, rather than passive, process, in which the reader's own individual response plays a prominent role; (b) that important nuances of thought and opinion are conveyed through fine shades of word meaning; and (c) that the connotations of individual words, rather than their denotations, are the major transmitters of these fine shades of word meaning. In short, whether a reader will be wooed, wary, or simply unmoved, depends largely on his sensitivity to individual word meanings.

Statement of the Problem

The question, then, is this: do individual readers in fact respond affectively to the connotative meanings of certain special words; and if so, to what degree? And, are better readers more or less responsive to these connotations than are average or poor readers? The following study was devised and carried out to investigate this problem.

1. The literature on critical reading was surveyed and the research focus was narrowed first to the empirical investigation of "loaded," or "emotive," or "connotative" words, a specific rhetorical device of concern to both the literature teacher and the social studies teachers. The problem was finally further delimited to include only connotatively-different adverbs.

2. Next, special reading materials were created for presenting these positively- and negatively-connotative adverbs in life-like, realistic contextual settings. A Likert-like semantic differential scale was then devised to measure individual and group levels of affective response to these materials.

3. The materials were then administered, and the individual and group affective responses statistically analyzed and compared.

4. Finally, conclusions were drawn from the statistical data, inferences regarding possible further related research were made, and the implications of the study for educational practices were considered.

The Review of Related Research

A review of the literature revealed a relative paucity of research on critical reading. Beyond a small number of reports of correlational studies comparing critical-thinking test scores and various reading-test subscores, articles of exhortation noting the need for instruction in critical reading constituted the bulk of the literature. In short, only a few empirical investigations of critical reading per se were found.

And these, like the studies of Nardelli (1) and Osborne (2), dealt with training students in the recognition of propaganda devices, rather than with measuring reader response to these devices.

In one study by the present researchers (3) which investigated reader response to positively-connotative and negatively-connotative substitutes for "said" in simulated newspaper interviews significantly higher levels of positive affective response were found for the interviews containing the positively-connotative substitutes. Also, good readers were found to be significantly more responsive to the treatment effects than were poor readers. While average readers were less responsive than good readers and more responsive than poor readers, these differences were not statistically significant.

Encouraged by the results of their first study on reader response to one type of connotative word then, the investigators decided to test readers' affective responses to still another kind of loaded word.

Procedures

Preliminary decisions were made (a) to utilize specially prepared stimulus-materials, since all the in situ samples examined contained a variety or combination of persuasive devices, and (b) to utilize non-parametric statistical procedures since the data would clearly be at the ordinal, rather than at the interval, level of measurement.

Development of the Data-Gathering Instrument

The ten positive and/or neutral versions of the simulated newspaper interviews created for the investigators' aforementioned study of affective reader response (3) to connotatively-loaded substitutes for "said" served as the core for the stimulus-materials. For these articles, relatively bland, ordinary characters had been chosen as the interviewees to discourage readers from responding to personalities or issues. Each article ran approximately 150 to 200 words or one-half to three-quarters of a type-written page in length.

In order to test the treatment effects, two versions of each interview were prepared. Instead of five substitutions for "said" used previously, this time positively-connotative or negatively-connotative adverbs describing the interviewees' manner of speaking were inserted at three points: before or after direct quotations appearing (a) near the beginning, (b) near the middle, and (c) near the end of each article. Examples of such pairs would be "quietly" or "belligerently," "warmly" or "coldly," and "cheerfully" or "sarcastically." Copies of the ten interviews, along with the pairs of adverbs actually used, are included in Appendix A.

As in the first study, a five-step semantic-differential scale presenting five pairs of polar adjectives, WARM-COLD, FRIENDLY-UNFRIENDLY, LIKEABLE-UNLIKEABLE, MODEST-CONCEITED, and KIND-UNKIND followed each article. Samples of these five scales are also included in Appendix A.

The subjects were instructed (a) to read the article, (b) to form a mental image of the person being interviewed, and then (c) to rate the interviewee on each of the five personality scales. A copy of the actual instructions has been included in Appendix A.

In all, twenty forms of the instrument were created to control for order effects. Each contained five positive-version interviews and five negative-version interviews. Orders of presentation were rolled so that each version of each interview appeared equally often as first, second, third, and so on.

Choosing the Samples

Five randomly-selected eleventh-grade classes in an integrated, urban senior-high school were chosen as the sample population. The groups were not stratified in any way, since a comparison of good, average, and poor readers was to be made as a part of the study. All five classes were tested on the same day.

Statistical Treatment of the Data

First an analysis was made of the total group and then good, average, and poor readers were analyzed separately. Each analysis consisted of three steps.

At the subject-by-subject level, three measures apiece were taken: (a) each subject's summed level of response to the five positive-version items, (b) each subject's summed level of response to the five negative-version articles, and (c) a "predicted directions" measure, a combination of both how positively each student had responded to the positive versions plus how negatively he or

she had responded to the negative versions. The details of these scorings and the subsequent comparisons made are presented below.

Results

Results will be reported first at the subject level, then at the item level, and finally in terms of each group's reading-level of "predicted direction" of response.

Subject-by-Subject Comparisons

First, the five semantic differential scales were scored in terms of a five-point scale, with the most positive point possible on each scale receiving a value of 5 points and least positive one receiving a value of 1 point. For each item, then, the raw-score total could range from a minimum of 5 (1 point each on each of the five scales) to a maximum of 25 (5 points each on each of the five scales). These particular raw scores, then, represented the degree of positive direction of response.

Two scores were computed for each subject: a "positive-versions score" (the summed responses to the five positive-version items) and a "negative-versions score" (the summed responses to the five negative-version items). The Wilcoxon Matched-Pairs Signed-Ranks Test, a non-parametric t-test between correlated samples, was then used to compare these sets of paired scores.

Highly significant differences ($p < .003$ or better), with the positive-versions scores superior, were found for the "good" (grades 12.6 or above) and the "average" (grades 10.5-12.5) readers as well as for the total group. For the poor readers, the differences between the positive-versions scores and the negative-versions scores were less marked ($p < .07$). Table 1 reports these results.

/ Insert Table 1 about here /

Item-by-Item Comparisons

In this step, a Mean Subject Response to the Positive Version and a Mean Subject Response to the Negative Version were computed for each interview. Inspection of the data revealed significant differences for all three sub-groups, as well as for the total group, for ain all four comparisons, there were only three individual cases wherein a Mean Subject Response to the Positive Version failed to exceed that of its Negative Version counterpart. These results are reported in Table 2.

/ Insert Table 2 about here /

Reading-Level Group by Reading-Level Group Predicted-Direction Comparisons

For this step, each subject's responses to the scales were rescored to determine the degree to which each subject responded positively to the positive versions plus negatively to the negative versions; that is, the positive-version responses were allotted the same values as before (from 5 points for the most positive response possible down to one point for a least positive possible), while the negative-version responses were scored in reverse order (5 points for the least positive response possible down to one point for the most positive possible). These two scores were then summed to provide a measure of the degree to which each subject had responded as predicted. Next, an index designated as the Percentage of Total Potential Predicted Direction of Response was created by dividing this new score by 250 (the highest score possible, 25 points each on all ten items). These PTPPDR scores were then used to compare the three levels of readers (the good, the average, and the poor) in terms of general sensitivity to the hypothesized treatment effects.

A Kruskal-Wallis H (the non-parametric equivalent of the parametric F-test for independent samples) was computed to see if overall differences existed

among and between ten PTPPDR scores of the three groups of readers. Since the value obtained from this preliminary H-test was not significant (p .30), group-against-group comparisons were not carried out. The group PTPPDR score means did seem to indicate, however, that good readers were significantly more responsive to the treatment effects than were poor readers. The differences between good and average readers and average and poor readers were not striking though they do occur in the hypothesized direction. Table 3 reports these results.

/ Insert Table 3 about here /

Conclusions and Implications

At the beginning of the study, it had been hypothesized (a) that the versions of the interviews containing the positively-connotative adverbs would consistently elicit significantly higher levels of positive affective response than would the versions containing the negatively-connotative alternates and (b) that good readers would probably be significantly more sensitive to the treatment effects than would be the average and poor readers.

The first hypothesis was clearly supported. Both subject-by-subject and item-by-item comparisons clearly showed the positive versions to be consistently eliciting higher levels of affective response.

The second hypothesis was not clearly supported. Although the differences among the three groups were not significant, they did, however, occur in the hypothesized directions.

Discussion of the Conclusions

As it was noted in the introduction, the ultimate goal of critical reading instruction in the Literature class is clearly antithetical to the major

objective of critical reading instruction in the social studies class. But, since a larger proportion of time is generally devoted to this type of critical reading instruction, it appears to have the greatest net effect, particularly on the better readers. Such an instructional imbalance, while turning out sensitive readers of imaginative fiction and poetry, is creating, at the same time, ready targets for the propagandist's weapons.

Implications for Instructional Practice

Clearly, then, more time must be spent in making students aware of the need to ascertain the author's purpose and adjust their reading-response styles accordingly.

Implications for Further Research

This study, a second one on this topic for the researchers, seems to show the same thing as did the first: readers' levels of response to reading materials can be measured empirically via the sort of instrumentation used. This suggests that continued study of this topic is feasible and should continue to be pursued.

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Table 1

INDIVIDUAL SUBJECTS' SUMMED LEVELS OF POSITIVE RESPONSE[1] TO THEIR FIVE POSITIVE AND FIVE NEGATIVE ARTICLE-VERSIONS

Good Readers[2] N=25		Average Readers[2] N=62		Poor Readers[2] N=33	
Positive Versions	Negative Versions	Positive Versions	Negative Versions	Positive Versions	Negative Versions
101	99	82	57	101	62	97	91
100	65	93	102	106	82	119	56
96	68	107	90	100	68	84	92
67	61	103	64	111	112	92	50
81	86	92	101	68	96	118	69
76	76	81	94	71	85	124	95
86	84	90	92	81	83	81	92
90	62	77	71	89	78	85	102
104	66	102	57	83	92	62	44
63	63	90	57	83	92	94	82
69	102	74	91	83	64	84	87
66	60	79	67	99	76	57	95
105	78	89	75	83	68	88	89
98	65	81	103	90	67	91	74
75	61	93	63	104	58	84	94
110	60	71	65	89	101	115	112
72	108	89	58	91	70	82	101
75	69	98	77	77	81	75	65
79	78	48	76	44	43	87	61
86	66	93	67	81	78	102	49
106	52	68	77	62	85	111	91
107	92	105	71	73	97	113	115
79	73	100	60	113	92	91	92
121	84	98	78	95	76	92	92
108	68	75	90	99	71	73	85
		77	76	115	76	100	95
		112	88	46	95	115	90
		120	77	100	66	61	64
		97	73	83	84	105	111
		89	54	89	60	70	91
		114	69	58	56	119	100
						101	93
						73	85
Positive Versions over Negative Versions $z = 3.056$ p .0011*		Positive Versions over Negative Versions $z = 3.403$ p .0003*				Positive Versions over Negative Versions $z = 1.046$ p .072*	

* one-tailed tests

[1] Highest possible level of positive response would be 125, and lowest possible level would be 25.

[2] Good readers were defined as Grade 12.6 or above, and Poor readers as 10.5 or lower

Table 2

MEAN SUBJECT RESPONSES* TO POSITIVE AND NEGATIVE VERSIONS

GOOD, AVERAGE, POOR READERS AND ALL THREE GROUPS COMBINED

Articles	Good Readers N=25		Average Readers N=62		Poor Readers N=33		All Three Groups Combined N=120	
	Positive Versions	Negative Versions	Positive Versions	Negative Versions	Positive Versions	Negative Versions	Positive Versions	Negative Versions
Chessmaster	19.3	16.1	18.7	16.0	20.7	17.0	19.3	16.1
Quiltmaker	19.0	18.9	18.2	18.3	20.3	21.2	19.0	18.9
Guitarist	18.4	15.6	17.0	15.3	19.2	16.6	18.3	15.6
Teacher	19.0	18.2	18.9	13.8	17.8	14.4	19.0	18.2
French Student	14.1	12.4	13.7	13.3	15.5	14.3	14.1	12.4
Playwright	22.8	15.6	17.8	14.7	18.0	17.2	22.8	15.6
Film Director	13.2	11.7	12.1	11.7	15.1	12.4	13.2	13.2
Lady Fisherman	20.0	17.3	20.2	16.3	19.2	19.2	20.0	17.8
Woman Doctor	18.1	16.7	17.9	16.1	19.4	18.3	18.1	16.8
Quarterback	19.6	17.4	19.8	17.7	19.6	19.7	19.6	17.4

*Most positive response possible would be 25.0, and least positive response possible would be 5.0

Table 3

INDIVIDUAL SUBJECTS' PTPPDR SCORES
GOOD-, AVERAGE-, AND POOR-READER GROUPS

Good Readers N=25	Average Readers N=62		Poor Readers N=33
.608	.700	.564	.624
.740	.668	.756	.852
.712	.564	.548	.568
.624	.592	.624	.768
.500	.780	.732	.796
.600	.532	.648	.716
.608	.656	.512	.556
.712	.720	.624	.532
.752	.724	.684	.672
.600	.756	.696	.648
.468	.728	.636	.588
.624	.488	.544	.448
.708	.592	.644	.596
.732	.560	.564	.668
.656	.676	.692	.560
.800	.660	.692	.612
.456	.784	.552	.524
.624	.684	.584	.640
.604	.488	.704	.704
.680	.564	.736	.812
.816	.760	.680	.680
.660	.540	.604	.592
.624	.696	.772	.596
.748	.696	.604	.600
.760	.612	.508	.552
	.504	.684	.620
	.676	.712	.700
	.756	.404	.588
	.736	.596	.576
	.740	.716	.516
	.780	.608	.676
			.632
			.552

Kruskal-Wallis H = 2.493

p .30 (two-tailed test)

APPENDIX A

Form #1

Name _____

School _____ Date _____

Room _____ Class Teacher _____

The ability to form sharp, clear mental images of story-characters is a very important reading skill. The following set of exercises measures how well you can do this.

Each exercise has two parts: (1) a newspaper report of a personal interview with someone, and (2) a series of scales for recording your impressions of that person.

Each scale relates to a range of personality characteristics, like "friendly" to "unfriendly," or "cold-natured" to "warm-natured," Your task is to mark each scale to indicate how you rate the person being interviewed in terms of each of these characteristics.

In terms of "friendliness," for example, if you feel the person being interviewed would be very, very friendly, you should check the box nearest to the word "FRIENDLY," like this:

FRIENDLY	✓					UNFRIENDLY

Or, if you feel that the person being interviewed would be very, very unfriendly, check the box nearest that word, like this:

FRIENDLY					✓	UNFRIENDLY

For someone of about <u>average</u> friendliness, you would check the <u>middle</u> box, like this:

FRIENDLY			✓			UNFRIENDLY

For someone of <u>just barely above</u> or <u>just barely below</u> average on the scale, either the <u>second</u> or the <u>fourth</u> box should be checked, like this:

FRIENDLY		✓	or	✓		UNFRIENDLY

Now go on to the full set of exercises. Read each article carefully, try in your own mind to visualize the person being interviewed, and then check the proper boxes to indicate your perceptions of that person.

Be sure to mark each scale; don't skip any, even if your feelings about that quality are not crystal-clear. Remember, there are no exactly "right" answers; your own personal <u>feelings</u> about each person are all that's important.

Finally, you should know that how you perform on this set of exercises will NOT affect your grade in this class. <u>Group</u> results, not individual grades, are what we're concerned with. The only reason your names are even being taken, in fact, is so that the scores you receive on this set of exercises can be compared with your <u>general</u> reading-test scores.

Before he emerged from the state chess tournament as grand champion, Stephen Wagner was a virtual unknown in chess-playing circles. Today, however, he's acknowledged to be a master strategist of the game, and all at the tender age of 19.

Brushing away an unruly shock of hair, the Carnegie engineering student disclosed that he first became interested in the game at the age of 10 when he was bed-ridden with scarlet fever. "That's when I started reading--reading every book on chess I could find," he noted reflectively.

Wagner now devotes as much as 4 to 5 hours a day to puzzling over strategy. "But recently I've allowed myself a side-interest--I've become a collector of chess sets, he revealed. He has even begun to carve one himself. "When completed, it will represent at least six months' work," he estimated tentatively.

At the moment, Wagner regards chess as a hobby only. Asked whether he will continue to participate in competitive events, "Maybe," he mused, "I don't know." "But there is one thing I do know," he answered enthusiastically, "I'll never completely give up the game!"

WARM						COLD
FRIENDLY						UNFRIENDLY
LIKEABLE						UNLIKEABLE
MODEST						CONCEITED
KIND						UNKIND

VETERAN QUILT-MAKER DISCUSSES FAMILY CRAFT

Today quiltmaking may not enjoy its former popularity, but "It is by no means a dying art," notes a local craftswoman acidly.

She is Mrs. Harriet Reed Butler, one of the most skilled quilt-makers in this area. Mrs. Butler estimates, "I've worked on over one hundred quilts in my lifetime."

A large collection of "crazy" quilts is on display in her home. The 77-year-old woman observed, "We Reeds were making crazy quilts when we came, and we're still making them." When yard goods and money were scarce, scraps of material from other sewing projects and old clothing were combined to form the sturdy, colorful quilts.

Mrs. Butler treasures a number of patterns which have been handed down in her family. Traditionally, designs were traded at quilting bees. "At these bees, everybody wanted to use the Reed patterns," she recalled triumphantly.

In those days, the fanciest quilts were the bridal quilts fashioned by young girls for their dowries. "That may be old-fashioned," Mrs. Butler admitted belligerently, "but it's still a custom in my family." She sees to it that the craft is kept very much alive.

WARM						COLD
FRIENDLY						UNFRIENDLY
LIKEABLE						UNLIKEABLE
MODEST						CONCEITED
KIND						UNKIND

VISITING GUITARIST RELATES PERSONAL CONCERNS

William Johns--young superstar of the classical guitar---considers himself to be a Euro-American or world citizen. "Music, rather than artificial national boundaries, determines my citizenry," he explained apologetically.

The 27-year-old Johns left high school in Davenport, Iowa at the age of 16 to study with master guitarists in Britain and Europe. "I don't have much formal education," he sighed. "Had I stayed in school I probably wouldn't have learned anything anyway," he admitted openly. "I was totally absorbed in music."

Describing his love of the classical guitar, Johns commented, "It is a very delicate, expressive, soft-spoken instrument." "In fact," he ventured, "I don't believe any really sensitive person could be deaf to its charms."

Johns appeared at Carnegie Hall on Friday and Saturday. He leaves the United States tomorrow to begin a two-month tour of Australia and New Zealand. "I'm sure my show will be well-received," he predicted hopefully, "because my records have always enjoyed good sales overseas."

WARM						COLD
FRIENDLY						UNFRIENDLY
LIKEABLE						UNLIKEABLE
MODEST						CONCEITED
KIND						UNKIND

RETIRING TEACHER REMINISCES ABOUT PAST CAREER

What's it like to have had a career spanning almost a half-century? For retired teacher, Miss Ada Lister, it's been a question of adjusting to tremendous changes. "Not the least of which," she noted testily, "is that students have gained more and more control over their education during recent years."

The former Central High English teacher also commented upon her colleagues' increasing militancy. "When I started out," she recalled, "teachers kept their place."

"Another difference," she observed angrily, "is how teachers dress. Nowadays, anything goes!"

A final topic of concern to Miss Lister is the contemporary curriculum. "Here, too," she reported, "nowadays anything goes."

The last member of the original Central faculty to retire, she chuckled sarcastically, "I suppose it's high time an old schoolmarm like me got turned out to pasture." With 471/2 years of answering school bells, Miss Lister holds the record for having had the longest career in the local school system.

WARM						COLD
FRIENDLY						UNFRIENDLY
MODEST						CONCEITED
LIKEABLE						UNLIKEABLE
KIND						UNKIND

FRENCH STUDENT DISCUSSES EUROPEAN IMAGE OF U.S.

Learning that he shared a table with an American travel reporter, Jean-Paul Voisin, 20-year-old student of literature at the Sorbonne, proceeded to elaborate on why more Europeans don't travel to the United States for their vacations.

"New York, a concrete monster with buildings so high they block the view of the sky, is hardly a place to relax," he commented thoughtfully. "Also," he volunteered, "who wants to constantly risk being beaten and robbed?"

Maintaining that we Americans have no history to speak of, Voisin noted kindly that, "We still live in houses 250-300 years old--buildings you would enshrine as monuments."

As for coming to see the might of American industry, which he agreed is "awesome," he explained carefully, "It is not as fascinating to us because we do not worship it as you do."

WARM						COLD
FRIENDLY						UNFRIENDLY
LIKEABLE						UNLIKEABLE
MODEST						CONCEITED
KIND						UNKIND

PLAYWRIGHT EXPLAINS OPENING-NIGHT PHENOMENON

Allen Blechman, whose Heaven Help Us opened on Broadway last week, considers opening night audiences to be a special breed. "Sometimes I wonder if they're really there to see the play or to see each other," he chuckled snidely.

The author of several hits, both on- and off- Broadway, admits it took him a long time to understand why their reaction to a performance carries so much weight. "If your play can succeed in drawing their attention to the acting on the stage, you can be sure it will interest spectators who come just to see the play," he commented.

Drawing reflectively on his pipe, Bleckman offered advice to the aspiring playwright. "Just write to dazzle the first-nighters," he advised sourly, "if you want to share the champagne and caviar at their theatre parties!"

"A playwright's view of drama, you see, is very different from that of the typical theatre-goer. To one, it's art; to the other, it's entertainment," he explained.

With a gleam in his eye, Bleckman revealed his plans for a comedy which will turn the spotlight on the occupants of the center-front orchestra seats. Its title? The First Nighters, of course. "It ought to bring the house down," he grinned mockingly.

WARM						COLD
FRIENDLY						UNFRIENDLY
LIKEABLE						UNLIKEABLE
MODEST						CONCEITED
KIND						UNKIND

THWARTED FILM-DIRECTOR DISCUSSES LICENSE REVOCATION

These days everyone treads lightly outside Peter De Villiers' office. There, the bright, young film director stews over the blow the city fathers dealt him when they revoked his license for filming within the city limits.

When this reporter ventured where others fear to tread, De Villiers began down-heartedly, "Don't they have any respect for the creative process?"

A creator of art films that often make it big at the box office, De Villiers works entirely without a script. His method never varies. "Once I have the idea for a film," he explained, "I can't begin filming until I find just the right setting."

"Without a doubt," he insisted patiently, "this picture (as yet untitled) can only be made here." De Villiers and his crew had hoped to have free run of the entire town for shooting the film.

De Villiers acknowledged that "the legal hassling to get this mess straightened out is going to be costly." "Why," he groaned softly, "it could ruin the reputation I've built for myself!" De Villiers prides himself on being able to turn out masterpieces on shoe-string budgets.

If De Villiers and company manage to cut through the red tape, it will be another 4 to 6 weeks, at the earliest, before production can begin.

WARM						COLD
FRIENDLY						UNFRIENDLY
LIKEABLE						UNLIKEABLE
MODEST						CONCEITED
KIND				23		UNKIND

LADY FISHERMAN TELLS ALL

"You might say I'm the fisherman in the family," Mrs. John Sanders admitted smugly. "John and the boys usually just go along for the ride."

At least twice a week during the fishing season, Mrs. Sanders takes rod and reel in hand to try her luck. Pointing to her well-stocked freezer, she confessed,"I haven't had too many days when my luck wasn't running."

"Sometimes, it's a little embarrassing to serve fish to guests when they turn to ask John about the size of his catch. It's always pretty funny to see their expressions when John says 'You'll have to ask my wife'," she chuckled scornfully.

Mom doesn't get stuck with all the work, however. "If I catch the fish, they have to clean them," she reported.

Mrs. Sanders is probably one among very few women in the state who are pleased that Mother's Day and the opening of fishing season fall on the same day. As a matter of fact, the Sanders men should have little trouble deciding on a gift to present Mom on her day. "This year I'm expecting a new rod and reel," she hinted menacingly.

This reporter predicts that Mrs. Sanders will get just what she wants.

WARM						COLD
FRIENDLY						UNFRIENDLY
LIKEABLE						UNLIKEABLE
MODEST						CONCEITED
KIND						UNKIND

LONE WOMAN GRADUATE RECOUNTS MED SCHOOL EXPERIENCE

"It's been a very demanding four years," Joan Herschberger, Harvard Medical School's lone woman graduate for 1972, smiled contentedly.

"I've had to compete academically and still be a wife and mother," recalled Mrs. Herschberger, "and it hasn't always been easy."

"No special concessions were ever made for me," she observed straightforwardly. "I read the same textbooks, put in the same hours, and sat for the same final examinations as all the others."

Asked about her plans for the future, doctor-to-be Herschberger was indefinite. "I'm interested in all phases of medicine," she explained, "research, teaching, and private practice."

As for her home life, "it will never suffer," she promised ardently. "I'm sure I'll be able to fill both roles successfully, just as I always have."

WARM						COLD
FRIENDLY						UNFRIENDLY
LIKEABLE						UNLIKEABLE
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AWARD-WINNING QUARTERBACK PREDICTS BOWL VICTORY

"Yes, football's been very good to me. Back at Randolph Junior High I never thought that some day I'd be representing O. S. U. in the Rose Bowl!" Chuck Wilson, this year's recipient of the Most Valuable Player Award, commented arrogantly.

"I've also been able to keep up a pretty good grade-point average. The professors in all my classes have given me all the help I've needed," he noted off-handedly.

As for his future plans, "Maybe it'll be pro ball, and maybe not. There are lots of factors to consider," he remarked.

Among these factors will understandably be the feelings and opinions of Chuck's bride of less than a month. "She's the greatest catch a guy could ever make on this campus!" he grinned.

As for the outcome of today's game, there was little doubt in Chuck's mind. "We'll win today, " he predicted scornfully, "by at least six points!"

WARM						COLD
FRIENDLY						UNFRIENDLY
LIKEABLE						UNLIKEABLE
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Form #2

Name _____

School _____ Date _____

Room _____ Class Teacher _____

The ability to form sharp, clear mental images of story-characters is a very important reading skill. The following set of exercises measures how well you can do this.

Each exercise has two parts: (1) a newspaper report of a personal interview with someone, and (2) a series of scales for recording your impressions of that person.

Each scale relates to a range of personality characteristics, like "friendly" to "unfriendly," or "cold-natured" to "warm-natured," Your task is to mark each scale to indicate how you rate the person being interviewed in terms of each of these characteristics.

In terms of "friendliness," for example, if you feel the person being interviewed would be very, very friendly, you should check the box nearest to the word "FRIENDLY," like this:

FRIENDLY	✓					UNFRIENDLY

Or, if you feel that the person being interviewed would be very, very unfriendly, check the box nearest that word, like this:

FRIENDLY					✓	UNFRIENDLY

For someone of about average friendliness, you would check the middle box, like this:

FRIENDLY			✓			UNFRIENDLY

For someone of just barely above or just barely below average on the scale, either the second or the fourth box should be checked, like this:

FRIENDLY		✓	or	✓		UNFRIENDLY

Now go on to the full set of exercises. Read each article carefully, try in your own mind to visualize the person being interviewed, and then check the proper boxes to indicate your perceptions of that person.

Be sure to mark each scale; don't skip any, even if your feelings about that quality are not crystal-clear. Remember, there are no exactly "right" answers; your own personal feelings about each person are all that's important.

Finally, you should know that how you perform on this set of exercises will NOT affect your grade in this class. Group results, not individual grades, are what we're concerned with. The only reason your names are even being taken, in fact, is so that the scores you receive on this set of exercises can be compared with your general reading-test scores.

YOUNG CHESS-MASTER DISCUSSES PERSONAL PLANS

Before he emerged from the state chess tournament as grand champion, Stephen Wagner was a virtual unknown in chess-playing circles. Today, however, he's acknowledged to be a master strategist of the game, and all at the tender age of 19.

Brushing away an unruly shock of hair, the Carnegie engineering student disclosed that he first became interested in the game at the age of 10 when he was bed-ridden with scarlet fever. "That's when I started reading--reading every book on chess I could find," he noted proudly.

Wagner now devotes as much as 4 to 5 hours a day to puzzling over strategy. "But recently I've allowed myself a side-interest--I've become a collector of chess sets," he revealed. He has even begun to carve one himself. "When completed, it will represent at least six months' work," he estimated guardedly.

At the moment, Wagner regards chess as a hobby only. Asked whether he will continue to participate in competitive events, "Maybe," he mused, "I don't know." "But there is one thing I do know," he answered dogmatically, "I'll never completely give up the game!"

WARM						COLD
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VETERAN QUILT-MAKER DISCUSSES FAMILY CRAFT

Today quiltmaking may not enjoy its former popularity, but "It is by no means a dying art," notes a local craftswoman happily.

She is Mrs. Harriet Reed Butler, one of the most skilled quilt-makers in this area. Mrs. Butler estimates, "I've worked on over one hundred quilts in my lifetime."

A large collection of "crazy" quilts is on display in her home. The 77-year-old woman observed,"We Reeds were making crazy quilts when we came, and we're still making them." When yard goods and money were scarce, scraps of material from other sewing projects and old clothing were combined to form the sturdy, colorful quilts.

Mrs Butler treasures a number of patterns which have been handed down in her family. Traditionally, designs were traded at quilting bees. "At these bees, everybody wanted to use the Reed patterns," she recalled nostalgically.

In those days, the fanciest quilts were the bridal quilts fashioned by young girls for their dowries. "That may be old-fashioned," Mrs. Butler admitted philosophically, "but it's still a custom in my family." She sees to it that the craft is kept very much alive.

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VISITING GUITARIST RELATES PERSONAL CONCERNS

William Johns--young superstar of the classical guitar--considers himself to be a Euro-American or world citizen. "Music, rather than artificial national boundaries, determines my citizenry," he explained sharply.

The 27-year-old Johns left high school in Davenport, Iowa at the age of 16 to study with master guitarists in Britain and Europe. "I don't have much formal education," he sighed. Had I stayed in school I probably wouldn't have learned anything anyway," he admitted defensively. "I was totally absorbed in music."

Describing his love of the classical guitar, Johns commented, "It is a very delicate, expressive, soft-spoken instrument." "In fact," he ventured, "I don't believe any really sensitive person could be deaf to its charms".

Johns appeared at Carnegie Hall on Friday and Saturday. He leaves the United States tomorrow to begin a two-month tour of Australia and New Zealand. "I'm sure my show will be well-received," he predicted self-confidently, "because my records have always enjoyed good sales overseas."

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RETIRING TEACHER REMINISCES ABOUT PAST CAREER

What's it like to have had a career spanning almost a half-century? For retired teacher, Miss Ada Lister, it's been a question of adjusting to tremendous changes. "Not the least of which," she noted thoughtfully, "is that students have gained more and more control over their education during recent years."

The former Central High English teacher also commented upon her colleagues' increasing militancy. "When I started out," she recalled, "teachers kept their place."

"Another difference," she observed laughingly, "is how teachers dress. Nowaday, anything goes!"

A final topic of concern to Miss Lister is the contemporary curriculum. "Here, too," she reported, "nowadays anything goes!"

The last member of the original Central faculty to retire, she chuckled good-naturedly, "I suppose it's high time an old schoolmarm like me got turned out to pasture." With 47 1/2 years of answering school bells, Miss Lister holds the record for having had the longest career in the local school system.

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FRENCH STUDENT DISCUSSES EUROPEAN IMAGE OF U. S.

Learning that he shared a table with an American travel reporter, Jean-Paul Voisin, 20-year-old student of literature at the Sorbonne, proceeded to elaborate on why more Europeans don't travel to the United States for their vacations.

"New York, a concrete monster with buildings so high they block the view of the sky, is hardly a place to relax," he commented critically. "Also," he volunteered, "who wants to constantly risk being beaten and robbed?"

Maintaining that we Americans have no history to speak of, Voisin noted drily that "We still live in houses 250-300 years old—buildings you would enshrine as monuments."

As for coming to see the might of American industry, which he agreed is "awesome", he explained curtly, "It is not as fascinating to us because we do not worship it as you do."

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PLAYWRIGHT EXPLAINS OPENING-NIGHT PHENOMENON

Allen Blechman, whose Heaven Help Us opened on Broadway last week, considers opening night audiences to be a special breed. "Sometimes I wonder if they're really there to see the play or to see each other," he chuckled bemusedly.

The author of several hits, both on and off-Broadway, admits it took him a long time to understand why their reaction to a performance carries so much weight. "If your play can succeed in drawing their attention to the acting on the stage, you can be sure it will interest spectators who came just to see the play," he commented.

Drawing reflectively on his pipe, Blechman offered advice to the aspiring playwright. "Just write to dazzle the first-nighters," he advised wryly, "if you want to share the champagne and caviar at their theatre parties!"

"A playwright's view of drama, you see, is very different from that of the typical theatre-goer. To one, it's art;to the other, it's entertainment," he explained.

With a gleam in his eye, Blechman revealed his plans for a comedy which will turn the spotlight on the occupants of the center-front orchestra seats. Its title? The First Nighters, of course. "It ought to bring the house down," he grinned impishly.

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THWARTED FILM-DIRECTOR DISCUSSES LICENSE REVOCATION

These days everyone treads lightly outside Peter De Villiers' office. There, the bright, young film director stews over the blow the city fathers dealt him when they revoked his license for filming within the city limits.

When this reporter ventured where others fear to tread, De Villiers began stormily, "Don't they have any respect for the creative process?"

A creator of art films that often make it big at the box office, De Villiers works entirely without a script. His method never varies. "Once I have the idea for a film, he explained, "I can't begin filming until I find just the right setting."

"Without a doubt," he insisted angrily, "This picture (as yet untitled) can only be made here." De Villiers and his crew had hoped to have a free run of the entire town for shooting the film.

De Villiers acknowledged that "the legal hassling to get this mess straightened out is going to be costly." "Why," he groaned bitterly,"it could ruin the reputation I've built for myself!" De Villiers prides himself on being able to turn out masterpieces on shoe-string budgets.

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